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NUMBER 13

A MAGAZINE ABOUT THE TRANSVESTITE

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DRAG is published four times
a year by Lee's Mardi Gras
Enterprises, Inc. P.O. Box 1271
NYC 10009 and is the official
voice of Queens Liberation Front,
a homophile organization founded
1969. Copyright ©, 1973

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FRONT COVER

MS. BEBE SCARPIE with a hint
of Marilyn. . .
by Vicky West

VOL I

NO 1

from the Queens LIBERATION FRONT

The Transvestite is News. She is such a growing social and political entity, that "Drag" magazine alone cannot cover her entirely.

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DRAG IN THE ORIENT


Most female impersonation magazines consider female impersonation only in the theaters of the Western hemisphere. But actually the art was developing to its greatest heights in China and Japan under different theatrical conditions. Right into the present century the impersonator was a master of a complex and extremely rarified art. Many commentators, not only enraptured orientals but also disinterested Westerners, have regarded these oriental actors as representing the ultimate in perfection on the stage.

Their work bears no resemblance to female impersonation as we have experienced it in the West -- at least, not since the Restoration. Some observers have attempted to argue that the boy actors of the Elizabethan age acted in much the same style as the tan actors of China and the onagata actors of Japan's Kabuki theatre. The essential formality and almost religious ritual of the oriental theatre seems to be diametrically opposed to the full-blooded gusto of the English stage, even though certain powerful motives, revenge, violence, and the supernatural among them-- are common to both dramas.

To the theatrical historian there are a number of points of difference between the dramatic offerings of China and Japan. But where we are concerned only with the female impersonators, there are many points of coincidence. In both countries, for example, the use of men to play women's roles on the stage derived from a ban by the authorities for moral reasons on the appearance of women on the stage.

In China this happened in the reign of

DRAG



A female in a role formerly played exclusively by males.

TOTAL THEATRE

Ch'ien Lung (1735-96). Before his time actresses had flourished but were regarded as courtesans socially and seem all too frequently to have behaved as such. Ch'ien Lung enjoyed the theatre, so his ban on women did not, as might have happened with a less worldly emperor, result in total ban on all stage activity. It did, however, put managers in difficulties. The female impersonator was their only answer and actors to play female roles were chosen in the same way as the Elizabethan boys -- for their looks and their ability to appear feminine in women's clothes. But drama became stronger and with it the impersonator until, during the Nineteenth Century and early years of the present one, the impersonator's art became so complex as to leave the initial problem of just looking pretty way behind. Only recently have actresses been fully accepted in China. Even as late as the nineteen-thirties, one of the older theatres in Peking refused even to admit female theatre-goers.

In Japan the sequence was slightly different, though producing eventually the same artistic results. Japan has two forms of theatre, the classic Noh drama which began in the Fourteenth Century: and the Kabuki theatre which evolved later, partly as a popular reaction to the aristocratic austerities of Noh, yet welding elements from Noh with more popular song and dance forms. A woman, O-Kuni, is credited with being the first to articulate what was eventually Kabuki form. In the early days men danced alongside women, but were soon ousted altogether and Kabuki became an all-woman show. The accusa-

tion of immorality raised its ubiquitous nose again. Women were banned from the stage in 1628 and boys took over. Shortly after, the same thing happened in reverse, boys being banned in 1652 and with them music and dancing on the stage were also forbidden. The men concentrated on speech and acting, but dancing, being such an essential part of the Kabuki tradition, crept back and the theatre soon settled down to its all-male form again.

Women are now well established on the stage in Japan, a country always susceptible to western influence. But traditions of all-male and all-female troupes die hard and there are presently some glamorous all-girl troupes in Japan who present elaborate, Westernised revues. The traditional theatres -- Noh, and Kabuki -- retain their female impersonators, however. And there are modern interpretations of the Kabuki tradition, popular and accessible to an untutored audience, with mixed casts. But Kabuki and Noh, when presented in traditional form, represent one of the few theatres in the world today where one can see a female impersonator using real disguise -- that is, playing a woman's part quite seriously and being accepted as such.

This acceptance is, for the oriental audience, even easier than it was for an Elizabethan audience. Moreover, a Western audience today finds no discomfort or strain in accepting onnagata. For -- and once again Japan and China coincide -- the impersonator is required to follow strict rules of the stage, rules recognized by his audience. This is expressed well by A.C. Scott in his book *THE KABUKI THEATRE OF JAPAN* when

he says: "He (the actor) must play to an audience that knows the rules of the game and which is primarily interested in the way he recreates a stage character in a traditional accepted mould. At the same time his performance must contain an individuality beneath the unchanging conventions, his symbolism must be something more than imitative repetition."

Analogies are dangerous, but perhaps the closest modern one that comes to mind is with classical ballet. Even Aurora, Odette and Giselle has her physical movements rigidly set down for her, and the delight she brings is the "individuality beneath the unchanging conventions." As in classical ballet, the theatres of China and Japan possess a vast vocabulary of prescribed movement and gesture that always indicate certain things whatever the context. The oriental theatres have also been peculiarly impervious to

change in fashion. Even bearing in mind certain concessions made to a modern audience in the Noh plays (notably simplification and abbreviation) one can be sure that a modern performance would be recognisable and comprehensible to an audience of two hundred years ago. An Elizabethan audience would, on the other hand, be rather baffled by some modern productions of Shakespeare. Another technical parallel which might clarify this is the D'Oyly Carte Opera Company, also impervious to changes of theatrical fashion. Their productions are still heavily based on Gilbert's own production notes for movement and gesture... something which irritates many people today, but which would be amazingly valuable if they could continue to perpetuate it for a couple of hundred years or so.

Another fact of great importance in the present context emerges. Ironically, were the female roles in Chinese drama or Kabuki to be played by real women, the effect on the stage would be exactly the same as when they are played by men. The rules of dress, deportment, gesture and even make-up are so rigid that the curious situation arises, that, in modern times, a woman wanting to play a female part must emulate the rules and conditions evolved by the men if she is to project the accepted essence of womanhood required by the context. The art of the onnagata has become so refined and graceful that on the modern Japanese stage real women often appear clumsy and crude by contrast.

It now becomes clear where the female impersonator of the East differs so



Contemporary Films Limited

Kazuo Hasegana, in Kon Ichikawa's film *An Actor's Revenge*, in which he played a professional female impersonator on the Kabuki stage.

crucially from his Western colleague. As we have seen, since the Restoration, the man actress in the West has always been a joke; in the East he is quite the reverse and even in the popular theatre the actual material offered always aims higher than even the most brilliant social comedies of the West. "Noh went beyond the limits of time and space to lay bare the human soul and sing its longings," wrote Prince Takamatsu. In his book, *THEATRE EAST AND WEST*, Leonard C. Pronko has this to say about the onnagata: "He stands . . . as a profound symbol of the mysteries of metamorphosis, which is the mystery of the theatre. He seems to join two totally different worlds, not only in his double identity as actor and character, but in his dual role of man-woman. The onnagata is a dynamic and gigantic archetypal figure possessing, beyond his theatrical dimension, a metaphysical dimension. Whether the spectator is aware of it or not, the onnagata stirs in his unconscious a dim memory of some perfection partaking of both feminine and masculine, the great Earth Mother who is creator and sustainer, the divine androgyn in whose bisexuality both dark and light are harmonised. To approach the onnagata is to draw near to the secrets of existence, embodied in human form through the art of the Kabuki actor."

This paragraph immediately brings to mind Jan Kott's words on Shakespeare's *Rosalind* and also Goethe's on the *CATRATI* singers of the Eighteenth Century. Clearly, when performing on this extremely high level, the female impersonator has a powerful effect which is quite unique.

The Japanese onnagata therefore symbolises femininity rather than it impersonates it. And he plays many parts; not merely the young and beautiful maidens, but also old women of various characters. His roles are also extremely testing; many



Yonekichi Nakamura, a modern professional onnagata, in *NIWAKA-JISHI*, a drama at the Hongoza Theatre, Tokyo.

too arduous for a woman to handle. A.S. Scott refers to the play *KAGA_MIJISHI* in which a shy young maiden is transformed into the spirit of a lion. The contrast and stamina required here is immense and we must note again the characteristic of fine female impersonation -- a man's strength and power lying behind the assumption of a woman's delicacy and grace. Specious imitation of a woman's mannerisms was not nearly enough to make a successful onnagata and, until the end of the Nineteenth Century, most actors who played these roles lived as women off stage--



Typical make-up of the chinese opera cast members..



Scene of a Chinese opera theater dressing room

not, as far as one can gather, sexually -- but they wore female clothes, grew their hair long and spent their free time absorbing women's ways.

Such an actor was the central figure in what was critically regarded as one of the finest films in 1967 - Kon Ichikawa's *AN ACTORS REVENGE*. In it, the onnagata wreaked fiendish revenge on a family he held responsible for the death of his parents. A cool, formal but gripping film, it showed an annoyingly brief reconstruction of a Kabuki theatre and actually made little emotional point from the fact that the actor was continually behaving as a woman, even off stage. There were, however, some striking moments; bandits attacking what they think is a woman only to find themselves confronted by an expert and tough swordsman, and scenes in which the actor makes love to a real girl, which, of course, acquires a macabre sexual overtone.

A man called Yoshizawa Ayame who lived between 1673 and 1729 occupies in Japanese theatrical history something of the

position occupied by Field or Kynaston in England -- a great impersonator. His theories and principles of acting were recorded under the title AYAMEGUSA and became the source book for all succeeding onnagata. Among his remarks is: "You cannot be a good onnagata unless you are like a woman in daily life. The more you become conscious on the stage of playing a woman's part, the more unsuccessful you will be. You must be exact in your daily life." He adds that if someone refers to your wife, the onnagata "must appear so embarrassed as to blush", and "no matter how many children he may have, he must not lose his innocence of mind."

These precepts indicate a dedication and intensity rare in any theatre of the world. And if they also infer a touch of what we call today method acting, we must also remember that the theatre at this time



MP. JIMMIE TAI an american impersonator on the night club circuit.

was infinitely more than just an Entertainment and that the AYAMFSGUSA was, as far as actors were concerned, an almost sacred script.

Before leaving Japan, it is worth noting the outward appearance of the onnagata. Just as his manner represented a symbolic ideal of womanhood, so did his face. It had to be the right shape: a broad round face could bar an actor from female impersonation regardless of his other talents. The Ideal was an oval face, dead white, with fine brows and a tiny mouth. Young girls were portrayed with a touch of pink on the cheeks; matrons and married women blackened their teeth shaved off their eyebrows, as was the custom in Japanese society. Wigs and clothes were elaborate, huge and heavy, and a high-ranking courtesan (the oiran who was every female impersonator's ideal) would be further embellished, or hampered, with lacquered clogs eight or ten inches high often forcing them to balance by holding on to the shoulders of attendants.

The tan actor of the Chinese stage followed the same basic principles as the onnagata; symbolising rather than impersonating. In this country, as in Japan, the female roles developed into purely masculine creations which women themselves have later had to imitate.

One sharp difference between the female impersonators of China and Japan and those of this country in the Sixteenth Century is that the oriental exponents have always been greatly admired by the public. As we have seen, the Elizabethan boys created little stir outside their own theatrical circles, and it was not until almost a century later that Edward Kynaston made the man actress into something of a popular figure. The onnagata and tan actors, however, were always praised, revered and well known. Famous in Japan was the Kabuki actor Baigyoku who



Mei Lan-Fang,
1894-1961, recognised as
China's leading
exponent of female
impersonation.

died in 1948 and made his final appearance as a nineteen-year-old girl when he was seventy three. In this century China produced Mei Lang-Fang, regarded as the greatest female impersonator in living memory. He was born in 1894 of a theatrical background but always claimed that hard work rather than natural

DRAG

talent made him the idol of China. In 1924 he was voted that country's most popular actor and at the height of his career he received many honors from the state. He visited -- and impressed -- Japan in 1924; the USA in 1930 and Russia in 1935. He conquered everyone he met and was greatly admired by Stanislavsky. During the Japanese war he retired and grew a moustache to emphasise even further his divorce from the stage, but made a sensational come-back when the troubles were over. He perfected styles, created new plays, made films and created traditions followed, not only by other tan actors, but also by the rising generation of actresses.

His death in 1961 marked the end of a long period of acting in the Chinese theatre, which will almost certainly not be seen again

The oriental insists that the theatre is art and not life. He is therefore happier to see a man assuming a female role, for the art is thus greater. A real wo-

man on stage can fall back on her automatic femininity, a man must be conscious of even his unconscious gesture. Whether the Elizabethan boy actresses performed in a similar style must remain open to conjecture; but I feel it is almost certain that Elizabethan conditions demanded their players to bear some resemblance to real women and not be an idealized projection of them -- an attitude quite alien to the English approach to the theatre....



MP. TONI LEE one of the east coast's most talented female impersonators.

COMING EVENTS

NEW YORK:

MARCH 9, 1974: "Gay Nights In Venice Ball" presented by West Side Discussion Group at 8 pm. \$2.50 donation covers variety show, food, beer, dancing. Costumes optional. Info: (212) 6 5-0143 at 37 9th Avenue (14th street)

MARCH 22, 23, 24, 29, 30, 31, 1974: West Side Discussion Group presents:

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(A Camp Ballet???)
info: (212) 675:0143

WASHINGTON, D. C.:

MARCH 8, 9, 10th: HENRY STREET SPRING PRODUCTION.

APRIL 20th: The Academy Awards

MAY 25th, : Atlantic - City - Washington, D. C. Pageant.

Information on the above may be obtained by contacting one of the following: AWARDS CLUB OF AMERICA -296-0893
HENRY STREET: 234-6494,
ACADEMY AWARDS CLUB:
462-9780.

CALIFORNIA:

National Cotillion of 1974 to be scheduled. Write for information Lane West, Box 3269, Hollywood, Calif 90028

LONDON, ENGLAND:

APRIL 28th, 1974, Porchester Hall Ball

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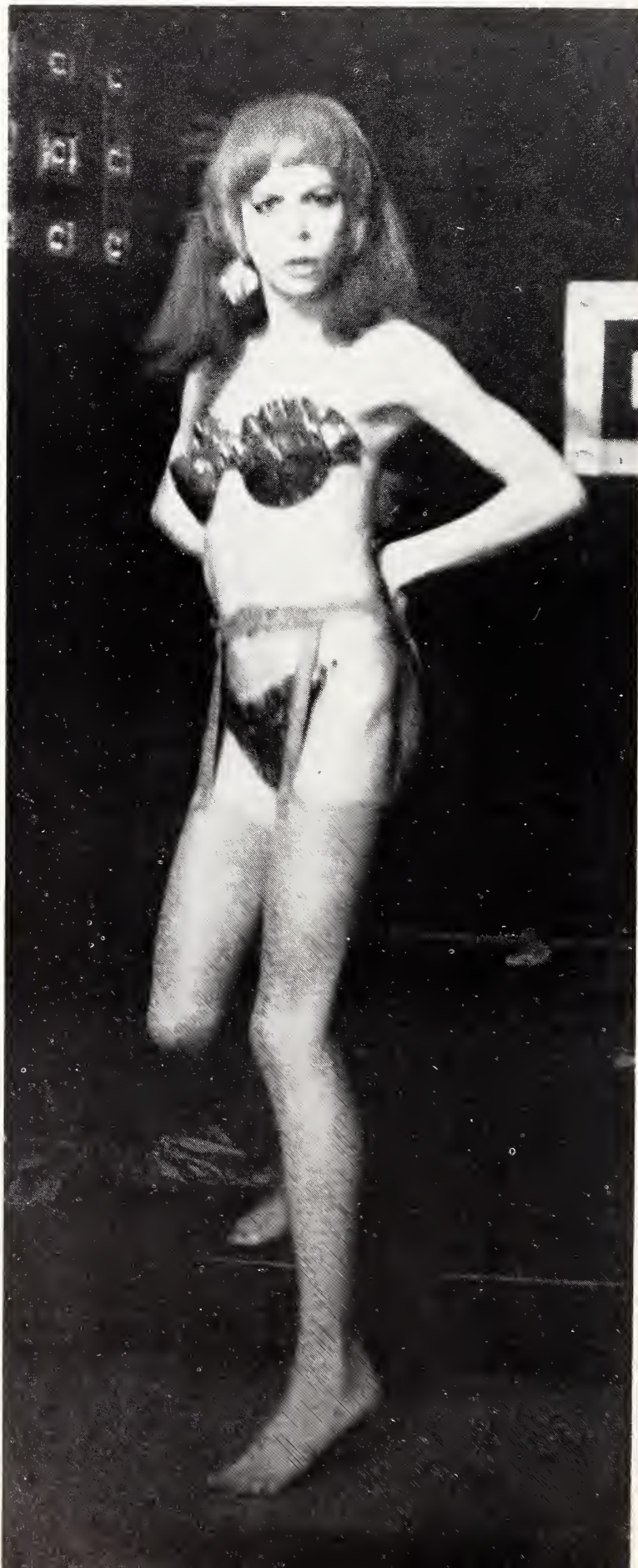


Mme Arthur's





Madame Arthur's in Amsterdam was the only female impersonation club which welcomed our photographer with open arms when he was touring Europe. Danny La Rue, Michou's and Carousel flatly refused saying that they preferred not to be in magazines dealing with transvestism.... DRAG magazine salutes them for their modern-day thinking.







Kim

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- 24. LIGHT BLONDE
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- 28. REDDISH BLONDE
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"GLAMOUR"

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nulook/elura design 173
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This beautiful capless skin-front wig of Monsanto Modacrylic Fiber features a luxurious 4 to 13½ inches in length plus a hand-tied hairline for a natural look of loveliness. Super versatile, it brings a variety of restyling variations to the wearer with just the merest flick of a brush. Extra-comfortable with its light 6.75 ounce weight.

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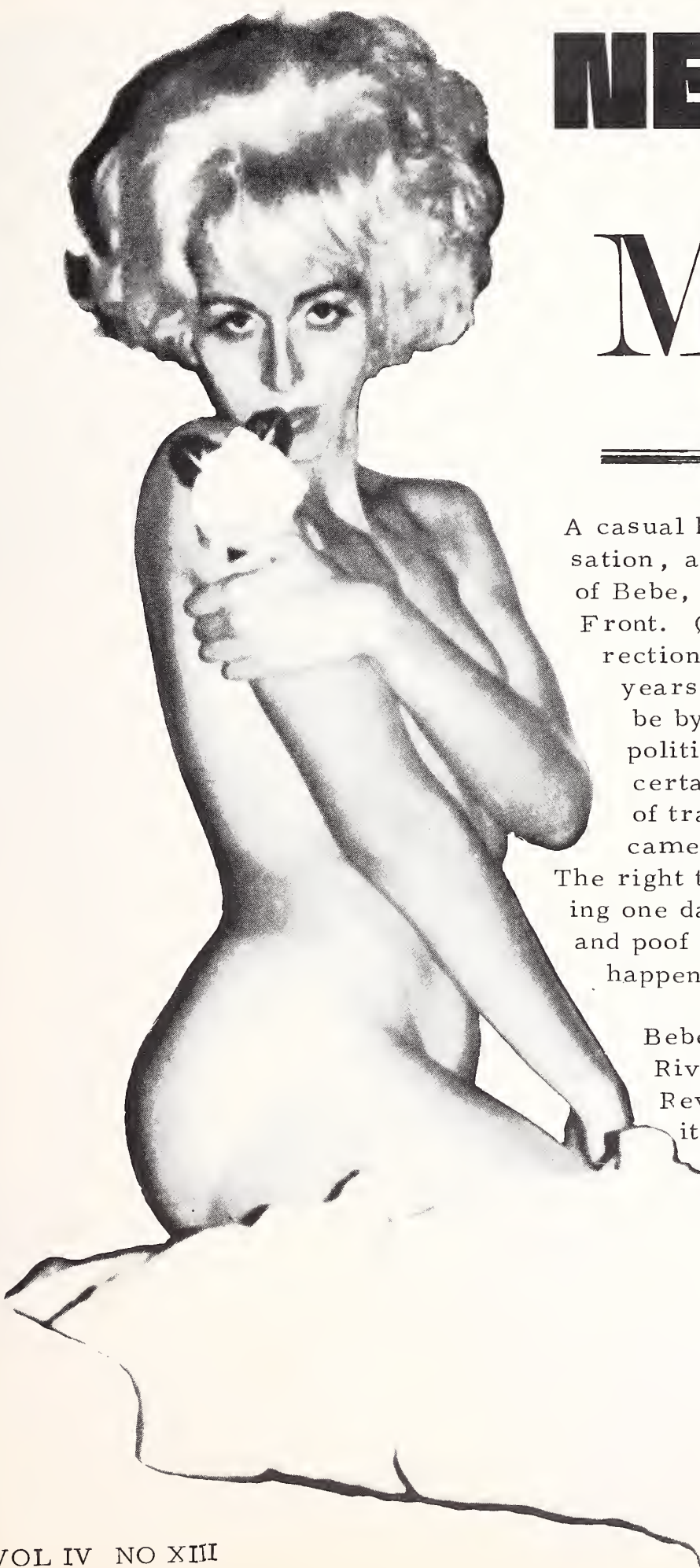


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INTRODUCING

NEW YORK'S

Ms. Bebe



A casual hint of gardenia, a general rushing sensation, a cheerful smile and one is in the presence of Bebe, the new director of Queens Liberation Front. CLF represents a logical step in the direction she has been taking for the past four years. 'At first,' says Bebe, 'I would love to be by myself, to be left alone. However, my political activism got in the way. The more certain elements put down the whole concept of transvestism, the more determined I became to get what I felt was rightfully mine: The right to self-definition. So I just started talking one day at a Gay Activist Alliance meeting and poof here I am. It certainly seems to have happened very fast.'

Bebe met and became friendly with Sylvia Rivera of STAR (Street Transvestite Action Revolutionaries) who gave her tv activism its initial impetus. 'I set out to formalize some of the ideas she believed in and it seemed natural to think them out, write them down, add a bit, snip a bit, etc. The next thing, the Village Voice was carrying some of my writings as well as the gay papers.'

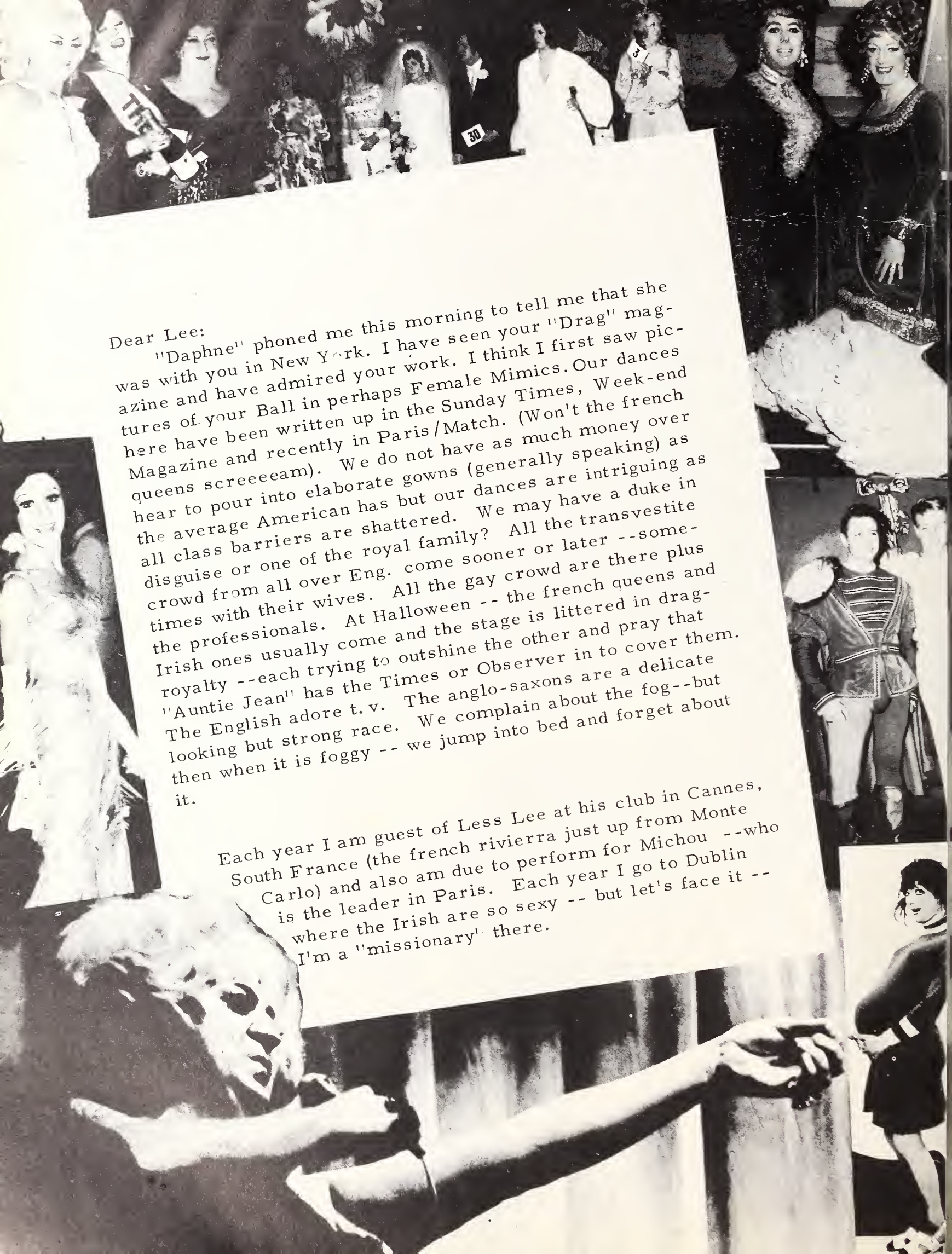
This in turn led to an eventual meeting with Lee G. Brewster, who at the time was carrying

con't page 41

23







Dear Lee:

"Daphne" phoned me this morning to tell me that she was with you in New York. I have seen your "Drag" magazine and have admired your work. I think I first saw pictures of your Ball in perhaps Female Mimics. Our dances here have been written up in the Sunday Times, Week-end Magazine and recently in Paris/Match. (Won't the french queens screeeeam). We do not have as much money over the average American has but our dances are intriguing as all class barriers are shattered. We may have a duke in disguise or one of the royal family? All the transvestite crowd from all over Eng. come sooner or later -- sometimes with their wives. All the gay crowd are there plus the professionals. At Halloween -- the french queens and Irish ones usually come and the stage is littered in drag-royalty --each trying to outshine the other and pray that "Auntie Jean" has the Times or Observer in to cover them. The English adore t.v. The anglo-saxons are a delicate looking but strong race. We complain about the fog--but then when it is foggy -- we jump into bed and forget about it.

Each year I am guest of Less Lee at his club in Cannes, South France (the french rivierra just up from Monte Carlo) and also am due to perform for Michou --who is the leader in Paris. Each year I go to Dublin where the Irish are so sexy -- but let's face it -- I'm a "missionary" there.



LONDON'S



MR JEAN FREDRICKS





My BoyBelles programme is going to promote the Balls and Society. Pauline Cutler (Covergirl) is circulating her catalogue and has asked me to put it in the mailing list. She offers it for two pound which they may or may not respond to as the English have a critical eye when it comes to price. Pauline is a real business woman and has given me







two pairs of shoes (huge size) but the crowd may not be too responsive to huge prices. She has been in the business 30 years and I do like her.

My god -- look how much I've written and I have not even met you. I fell off the stage last month in "Iederella" (a pantomime take-off) -- fell backstage and not into the randy audience ----- and have a painful dislocated shoulder (but better than a dislocated ass--but then I must not be rude) that has hindered me on several fronts.

Well, Lee -- good work over there -- you must be a dynamo of energy to get all that done --with a devoted following-- and you too are a missionary.

Best of Luck

Jean Fredericks....



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MAN MAID DOLL (hard-cover) \$8.00

As a child she loved to play with dolls and wear soft, feminine clothes. And she hated those rough and tumble boy-games. All very normal for a girl—but Patricia Morgan started life out as Henry Peter Glavovich, a boy!

Patricia was a transsexual—her body had a seemingly normal male make-up, but her psyche was definitely female. Experts estimate there are 10,000 others like her in this country.

But Patricia's story is unique. A childhood filled with poverty and confusion—a mother deserted by a near-insane father; being shunted from relative to relative; "doing time" in a correctional farm for boys after "playing doctor" with the little girl next door.

Then it was wearing a cousin's crinolines and slips until an aunt spotted Henry/Patricia being kissed by a man in the hallway. It was only a short bus ride from there across the Hudson to Forty-Second Street where he/she went from shoeshine boy to prostitute, catering first to homosexuals and then, in drag, to heterosexuals.

The details and the emotion in *The Man-Maid Doll* makes this autobiography one of the strangest studies of the underbelly of life yet to be written.

Patricia Morgan doesn't hold back. The account of her operation, which made her what she always felt she had been—a woman—will make the roots of your hair quiver.

triple echo



Triple Echo, distributed by Artura films, plays like a transvestite fantasy tale. It stars Glenda Jackson - this era's young Betty Davis, Oliver Reed and introducing Brian Deacon as the transvestite. The setting is wartime England.

Brian plays a Scottish Soldier, who only cares to be a man of the land (farmer), not a warrior. His ramblings, through the fields encounters him with Miss Jackson. Glenda, who is running her farm in the absense of her POW husband, doesn't like being fooled with on her property and she promptly points a very phallic - hence dominant - shot gun at

him. But as fate and the producers would have it, they eventually get it on. She has her hard bitten looks, he his boyish almost femme charm. In what she is rapidly becoming known for, Miss Jackson plays a dominant woman as if born, or ordered to do it.

Such is their idyll, till the reality that is war interferes. Brian opts to AWOL. There now exists the problem of how to keep Brian away from the eyes of the population, who would justifiably turn him in. While Brian goes into a tizzy at this, Glenda calmly sits sewing cotton into her extra brassiere. Brian protests. By sheer strength of character, Glenda



simply orders him to don female apparel and let his hair grow pretty and wear make-up. Constantly! There is to be no time out of drag. In fact, Glenda directs him to assume the "female" chores of the farm.

This wouldn't be too bad excepting the local soldiers are constantly about, looking for a lay. My dears, Brian hasn't yet learned the fine art of passing at that point yet. But the strangest thing. The role, previously enforced, now becomes Brian's life, slowly in a very good performance. The fascination, delight, and sense of being at home with oneself takes

over, -- a change remarkably shown is the increasing glow of Brian's eyes.

Naturally a man, a sergeant played by Oliver Reed enters the scene. Now, I ask you. If you wanted to prove your masculinity who would you go to - a Betty Davis, Tallula or a

Audrey Hepburn. And does Oliver Reed put on a male! The fastest worker I've seen since I've last gone out in platinum hair!

The novice gets confused here. Brian
continued on page 41

AUSTRALIA'S



GOING
DOWN
UNDER

"Les Girls"

Some of the most beautiful women in Kings Cross can be seen at Les Girls. Except that they're men. Sammy Lee started his All Male Revue nine years ago and today it's one of the most popular and most professionally produced shows in Australia.



"I was doing a Folies Bergere type of show at the Latin Quarter in 1960 when three of my showgirls left to go to the Lido in Paris and I couldn't replace them in a hurry. So I said to my choreographer Miss Cruze, who's been with me in show business for a quarter of a century, I said why don't we take the boys downstairs, some of the designers and so on, and put them in costume and put them up on the ramps well out of people's eyes and let them do the showgirl part.



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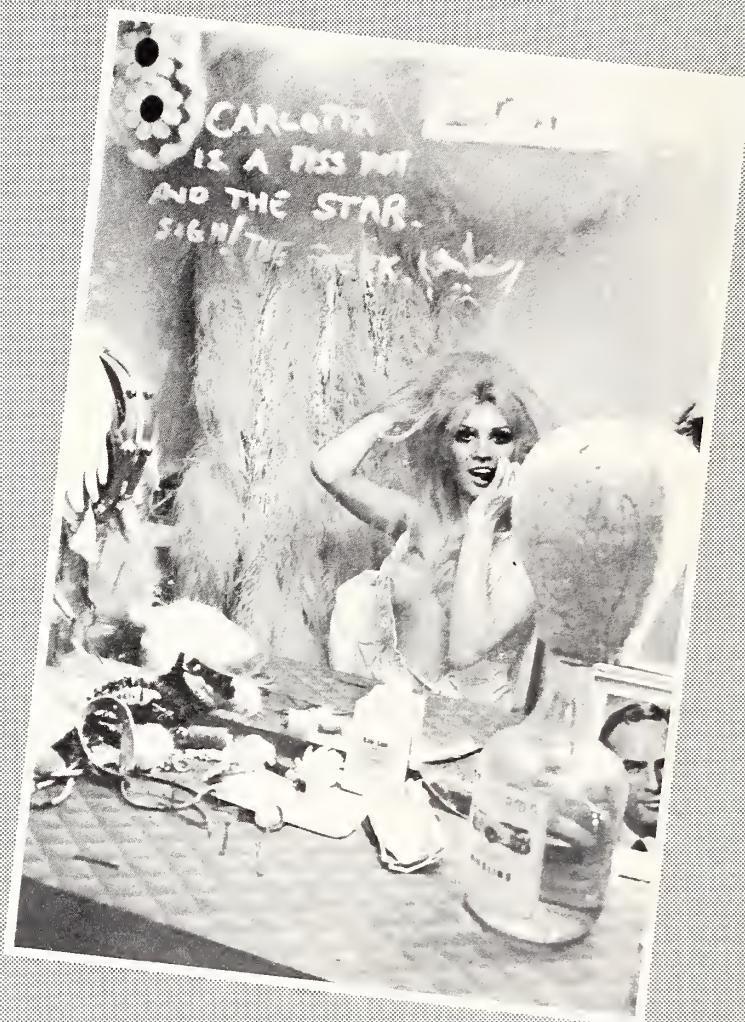


And this happened. And it went on for eight weeks. And nobody knew.

'Finally they got so good at it they even fooled me and I thought, well this is it. I'd seen female impersonators in San Francisco and Paris and I figured it was time we started something like this in Australia. Here was what we needed. A new gimmick, a new start, a new style. And that's how Les Girls came to be.



'It wasn't hard to find the right boys. It's unbelievable how many want to exploit these kinds of talents and then we put in tremendous amount of work teaching them how to dance properly. This is why we have a show which I say is superior to anything in the world.



'Over nine years people have re-acted the same way. They just don't believe it. They say it isn't true, it's gotta be girls.

'We human beings are built a certain way and although some of them are supposed to be men, they have all the intricacies, all the ways of women and they want to be women. This show has been a sort of relief to a lot of people. They are doing what they want to and they are happy. And they are not freaks but entertainers. As our compere always says, we are not here to educate you, but to entertain you.'

And entertain they do. It's a fast moving, slickly produced show of mimed songs, dance routines and very funny, risque humor. In true camp style, the cast do subtle little ad lib send-ups of

continued on page 41



ECHO

can't handle the scene, neither can Glenda who watches the pair go off to a military dance. Here the tram of any queen, who goes after the first straight guy as a woman, is again mirrored in Brians face -. You want to -- you're afraid. Do you tell him? What if he finds out--what does he do? What do you do. This was before Christine Jorgensen provided the answer.

This is strong stuff. It is not tied up completely satisfactorily to my taste. Yet it appears sincere in its attempt. For this alone, it deserves our support. For its acting particularly -- it rates more than just a simple O.K. as theatre. I was moved by much of its accuracy, and pleased by some and horrified by others. It is worth your making your own opinion on it. Miss Brewster(editor of DRAG) and I, still discuss it. That alone should mean it is something else. If we don't support honest attempts at exploring transvestism we won't see any more of it! Triple Echo gives it a college try. For my mark it passes the course...!!!

BEBE SCARPIE

AUSTRALIA

one another during the acts, and for those in the audience who pick them up, the show is even funnier. Someone once referred to it as London's Windmill Theatre in drag. But, in its own way, it's much better than the Windmill ever was. Les Girls is worth a visit for the costumes alone--incredible creations of feathers and sequins that would hold their own anywhere in the world. The entertainers are all superbly glamorous. Carlotta, the blond star of the show, is a knockout. Electra does a strip tease, in which she finally reveals

herself completely naked, that is far more expertly done and far more tantalising than anything the strip clubs can offer. Where her breasts come from and where her penis goes is a matter of conjecture. (When you squeeze in so tight at the bottom, something's got to pop out at the top, Carlotta explains to the audience.)

BEBE

on a one man fight for the transvestite within the judicial system. "Meeting Lee, really broadened my horizons, we were both interested in the political aspects of transvestism. We had seen ourselves brushed aside by the gay movement, now it weemed as if the Womens Lib Movement would do the same. It seemed natural to join with Lee as she was doing so much."

Speaking engagements followed, culminating with the occasion when Bebe became the first transvestite to address the New York city council. As with most uneducated, the council members equated Homosexuality with transvestism, and if one pardons the pun, Bebe soon set them straight.

Bebe took the leadership of Queens Liberation Front, when Lee Brewster, exhausted from the constant fight against anti-tv prejudice, retired from active leadership. "Fortunately for me," Bebe feels, "I can count on her for advisement in a crises."

Bebe hopes to make CLF the most vibrant TV group in the nation. Membership is being recruited, and a newsletter is available. She sees the total integration of the Transvestite into society as CLF's only goal. "The court system will take care of the archaic laws, and re-education will do the same for the public at large. " "Then again," she wistfully, slurs with a trace of the old radicalism of the sixties creeping in, "if all else fails, you can always break their windows."

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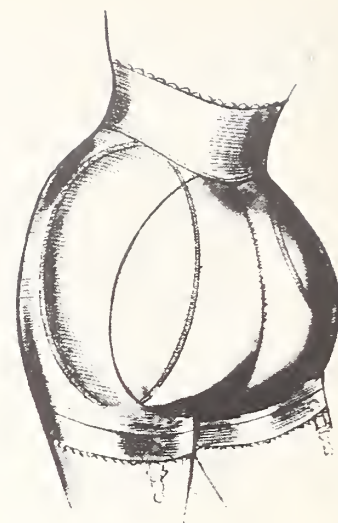
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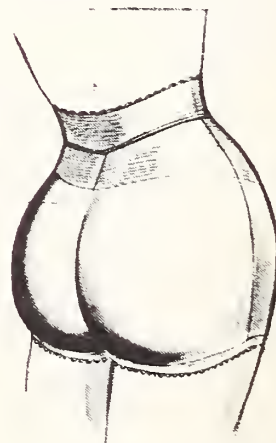


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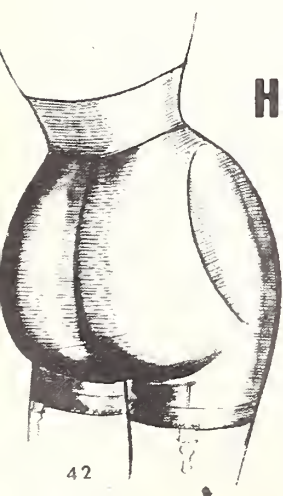
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NEW YORK BOX 6453

Transvestite interested in corresponding and eventually meeting other tvs for uninhibited get-togethers. Enjoy wearing lacy lingerie. I also enjoy french culture. I have my own car. Anxiously awaiting to hear. Will answer all. Please send photo if possible.

CENTRAL FLORIDA BOX 6331

Single Bi-sexual, 38, 5'8", 160 lbs beginner at tv. Very attractive, well built, wishes to contact tvs in Orlando area for meeting. Need help with makeup and other problems. Want to be beautifully feminine. Phone number Please. . .

NEW YORK, N. Y. BOX 6332

Young professional (25), would like to meet an attractive, educated and, quietly hip queen who can unquestionably pass -- for dates, theatre, etc. Would prefer person who lives/workes as a woman, but not necessary. 5'7" or less. Please send photo and letter to above box. .

NEW YORK BOX 842

TV, 30's, 5'8", 145 lbs, slim build loves to wear minis, boots, vinyl, leatherwear/passive personality seeks new friends, sincere discreet, Photo/phone please.



NEW ORLEANS BOX 5389

Married bisexual tv with understanding wife seeks friendship with other tvs or couples with same arrangement. Also like females who enjoy tvs. Photo and phone helpful. . Sincerely Shan. . .

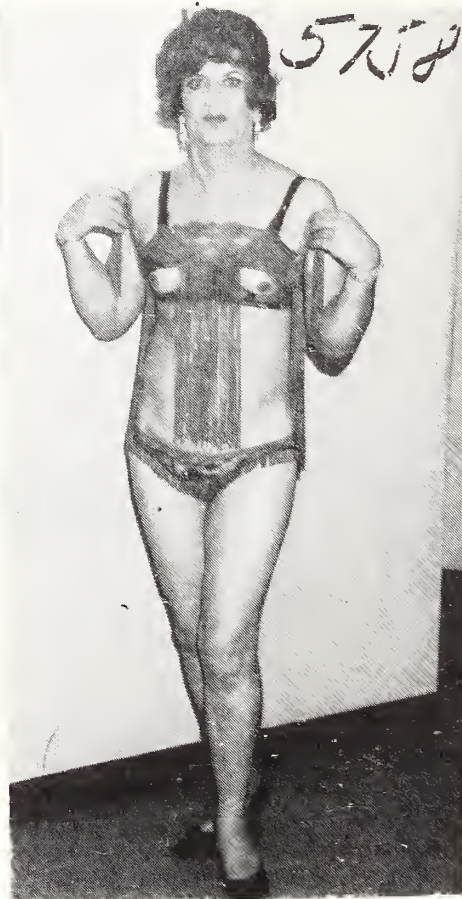
KANSAS CITY MO: Box BOX 4212
30 year old TV novice, bi-minded, seeks to meet other tvs, couples and broad-minded women for pleasure and instruction in being a girl. I enjoy French and Greek and can be dominant or passive for mild B/D and uninhibited posing. Please write and send photo and/or phone #.

5981

ERIE, PA

BOX 5981

LONLY SOUL SISTER tv would like to meet other tv or lesbians and male escorts to partys, black or white. Fun loving. . and seeking relationship. Please write and send photo and phone no.



CENTRAL FLORIDA BOX 5758

Sexy TV welcomes letters or meetings. Sincere friends, Has many interests. . .



ILLINOIS

BOX 5978

Am tv working toward ts. Late 30's, 5'11", 158 lbs. Bust 44-32-42. Have a double hand amputation and wear two prothesis. Love all fem tv or ts dress regularly. Single, date, can pass anywhere. Would love to meet and dress with all tvs, or t's's, understanding women or lesbians. I'm a lover and open-minded. Will answer all who write with photo. . . Very sincere and dedicated to fun and pleasure. . Prefer no b/d or s/m. . . .



NASHVILLE, TENN

BOX 6036

TV in late 20s wants to meet or write to tvs. , I dig photography and music. Send photos. All will be answered. Male dates welcome as well as females. Marlene

EL PASO, TEX

BOX 7199

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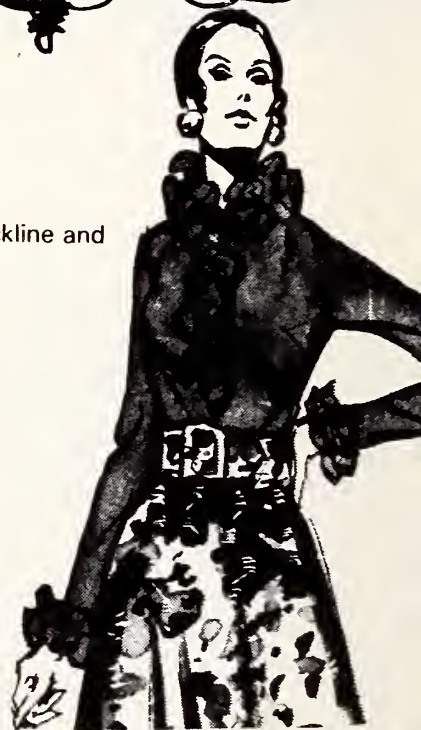


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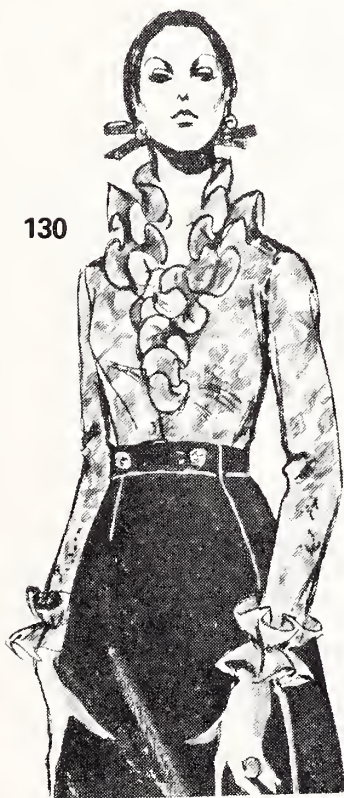
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